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ABSTRACT

The text is a summary of the educational and cultural achievements (1962-1973) of the Council of Europe's Council for Cultural Cooperation (C.C.C.). The summary was written to inform members of the European Cultural Convention at Helsinki of activities, programs, and studies on European cultural co-operation which are relevant to their program. The major portion of the text consists of a brief survey of the work of the C.C.C. in the fields of education and cultural development, and five illustrations of achieved practical results of the cultural development program. Described are: 1) socio-cultural facilities; 2) an experimental study of the cultural development of twelve European towns; 3) analytical instruments of cultural development; 4) television and cultural development; and 5) the aesthetic aspect. A brief description of the history, functions, and goals of the Council of Europe, the European Cultural Convention and the C.C.C. are also provided. (Author/RM)

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cultural cooperation

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The Ministers of Culture of the European States are about to discuss at Helsinki, under the auspices of UNESCO, the bases and prospects of European cultural co-operation. To mark that occasion, 21 of those States, being members of the Council of Europe's Council for Culturel Co-operation, wish to place at the disposal of all the delegations invited to the conference information on their own main achievements in ten years of co-operation in this field.

The Secretary General of the Council of Europe desires to thank the Director General of UNESCO for his kind collaboration in ensuring a wide distribution of this text.

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A few words about the Council of Europe

The Council of Europe, established in 1949 with headquarters in Strasbourg, France, is Europe's largest political institution. Today, with 17 member countries, the Council's activities concern some 300 million Europeans. It set up the first international parliamentary forum in history - the Consultative Assembly - which consists of parliamentarians from the national Parliaments and normally meets three times a year. It is in the Assembly that European public opinion on major issues is expressed. Its work is prepared by 14 parliamentary committees, one of which is the Committee on Culture and Education.

The Assembly makes proposal for action to the Committee of Ministers, the other principal organ of the Council of Europe, composed of 17 Foreign Ministers. The Committee of Ministers is assisted in its work by several specialised committees, one of which is the Council for Cultural Co-operation.

The functions of the Council of Europe are defined in the first Article of its Statute as follows:

(a) The aim of the Council of Europe is to achieve a greater unity between its Members for the purpose of safeguarding and realising the ideals and principles which are their common heritage and facilitating their economic and social progress.

(b) This aim shall be pursued through the organs of the Council by dicussion of questions of common concern and by agreements and common action in economic, social, cultural, scientific, legal and administrative matters and in the maintenance and further realisation of human rights and fundamental freedoms.

(c) Participation in the Council of Europe shall not affect the collaboration of its Members in the work of the United Nations and of other international organisations or unions to which they are parties.

(d) Matters relating to national defence do not fall within the scope of the Council of Europe.

Some fifty European agreements or treaties have been drawn up under the auspices of the Council, including the Convention on Human Rights, the Social Charter and the Convention on Establishment. The aim of the European Cultural Convention and of various social security and medical agreements, as well as other agreements, is to standardise the legislations of the member countries.

THE EUROPEAN CULTURAL CONVENTION

The main provisions of the Cultural Convention which was signed at Paris in 1954 by 15 governments, are as follows :

"The Governments signatory hereto, being Members of the Council of Europe,

Considering that the aim of the Council of Europe is to achieve a greater unity between its Members for the purpose, among others, of safeguarding and realising the ideals and principles which are their common heritage ;

Considering that the achievement of this aim would be furthered by a greater understanding of one another among the peoples of Europe ;

Considering that for these purposes it is desirable not only to conclude bilateral cultural conventions between Members of the Council but also to pursue a policy of common action designed to safeguard and encourage the development of European culture ;

Having resolved to conclude a general European Cultural Convention designed to foster among the nationals of all Members, and of such other European States as may accede thereto, the study of the languages, history and civilisation of the others and of the civilisation which is common to them all,

Have agreed as follows :

Article 1

Each Contracting Party shall take appropriate measures to safeguard and to encourage the development of its national contribution to the common cultural heritage of Europe.

Article 2

Each Contracting Party shall, insofar as may be possible,

a) encourage the study by its own nationals of the languages, history and civilisation of the other Contracting Parties and grant facilities to those Parties to promote such studies in its territory, and

b) endeavour to promote the study of its language or languages, history and civilisation in the territory of the other Contracting Parties and grant facilities to the nationals of those Parties to pursue such studies in its territory.

Article 3

The Contracting Parties shall consult with one another within the framework of the Council of Europe with a view to concerted action in promoting cultural activites of European interest.

The present signatories of the Convention are the governments of the following States :

AUSTRIA
BELGIUM
CYPRUS
DENMARK
* SPAIN
* FINLAND
FRANCE
* GREECE
IRELAND
ICELAND
ITALY
LUXEMBOURG
MALTA
NORWAY
NETHERLANDS
FEDERAL REPUBLIC OF GERMANY
UNITED KINGDOM
* HOLY SEE
SWEDEN
SWITZERLAND
TURKEY

Some of these States*, though not members of the Council of Europe, have acceded to the European Cultural Convention under the terms of the following Article :

"The Committee of Ministers of the Council of Europe may decide, by a unanimous vote, to invite, upon such terms and conditions as it deems appropriate, any European State which is not a member of the Council to accede to the present Convention. Any State so invited may accede by depositing its instrument of accession with the Secretary General of the Council of Europe. Such accession shall take effect on the date of receipt of the said instrument."

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* marked with an asterisk

THE COUNCIL FOR CULTURAL CO-OPERATION

Following an initial period of collaboration under the heading of "cultural diplomacy", it was decided to set up, as from 1 January 1962, the COUNCIL FOR CULTURAL CO-OPERATION.

This body constitutes in fact the first example of an international organisation responsible for defining and implementing a programme based on multilateral co-operation in the cultural field at the level of a major "region".

The CCC pursues two main aims :

- with regard to <u>education</u> :

"To assist governments to reconsider their educational systems and methods with a view to providing permanent education for their citizens and preparing them for the Europe of twenty years hence, especially through mutual aid, comparative surveys, the pooling of experience and the co-operative organisation of research ; to create conditions permitting the progressive achievement of a real equivalence of curricula, examinations and qualifications and allowing the free movement of students, academic staff and educational material ; to contribute to the provision in member States, if need be on a joint European basis, of adequate facilities for scientific and technological research."

- with regard to <u>culture</u> :

"To preserve and develop Europe's cultural heritage, having regard to its diversity and to the specific contribution of each country, and to promote access to and appreciation of it ; to help to extend the new educational opportunities now open to young Europeans after leaving school and to sponsor the pursuit of and the provision of appropriate facilities for physical activities and sport, especially through mutual aid, comparative surveys and the pooling of experience ; to encourage the creative use of leisure in a civilisation where it is becoming increasingly widespread."

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Some technical particulars of the C.C.C.

1. Composition

- a governmental delegation from each of the member States of the Council of Europe (Austria, Belgium, Cyprus, Denmark, Federal Republic of Germany, France, Iceland, Ireland, Italy, Luxembourg, Malta, Netherlands, Norway, Sweden, Switzerland, Turkey, United Kingdom) ;

- a governmental delegation from the non-member States acceding to the European Cultural Convention (Finland, Greece, Holy See and Spain) ;

- three parliamentarians representing the Consultative Assembly of the Council of Europe ;

- the Chairman or Vice-Chairman of the three permanent committees of the C.C.C. ;

- two representatives of the European Cultural Foundation (Amsterdam), a private institution with which an Arrangement for co-operation has been concluded.

2. Financing

The C.C.C. enjoys a measure of financial autonomy thanks to the existence of the "CULTURAL FUND", which was established in 1959 for the purpose of "promoting and financing the cultural activities of the Council of Europe".

3. Structure and methods of work

To enable it to perform its functions, the C.C.C., which meets twice a year, has three permanent committees :

(a) Committee for Higher Education and Research (composed of both government and university representatives from each member country) ;

(b) Committee for General and Technical Education ;

(c) Committee for Out-of-School Education and Cultural Development.

These committees make proposals to the C.C.C. for projects in their own sector, prepare recommendations for its adoption and supervise the execution of work undertaken by the C.C.C.

The programme of the C.C.C. largely reflects suggestions made by the standing Conference of European Ministers of Education. The Secretary General of the Council of Europe acts as the Conference's Secretary. This Conference, which comprises the 21 States Parties to the European Cultural Convention, meets every two years. It is kept regularly informed by UNESCO, OECD and the European Communities of the activities of these organisations.

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The working methods which the Committee for Out-of-School Education has gradually evolved are governed by the following considerations :

(a) identification of requirements by the public authorities and by specialised groups or associations in the field considered ;

(b) definition of the aims to be achieved ;

(c) to this end, determination of factors likely to contribute to solving the problems concerned (in particular, collection of quantitative and qualitative data, consultation of experts) ;

(d) preparation of working hypotheses (models) based on this data ;

(e) testing of these models by means of pilot experiments ;

(f) assessment of pilot experiments ;

(g) application of the results of these experiments at national level.

MAIN ACHIEVEMENTS

Eighteen years of cultural co-operation, ten of them under the auspices of the Council for Cultural Co-operation, have enabled the signatories to the European Cultural Convention to familiarise themselves, in the course of numerous meetings and exchanges of points of view, with the common characteristics of the problems which a constantly evolving society has to tackle in the fields of education and culture.

1. THE WORK OF THE C.C.C. IN THE FIELD OF EDUCATION

The programme of the C.C.C. in the field of education is concerned mainly with the following questions :

A. GENERAL

1. PERMANENT EDUCATION
2. EDUCATIONAL TECHNOLOGY
3. DATA PROCESSING FOR EDUCATIONAL DOCUMENTATION AND INFORMATION (EUDISED PROJECT)
4. EDUCATIONAL RESEARCH AND DEVELOPMENT
5. MODERN LANGUAGES

B. GENERAL AND TECHNICAL EDUCATION

1. STRUCTURE AND ORGANISATION OF BASIC EDUCATION
2. TEACHERS
3. CURRICULA
4. MEDIA AND METHODS
5. ASSESSMENT AND GUIDANCE

C. HIGHER EDUCATION

1. STRUCTURE, ORGANISATION AND CAPACITY OF TERTIARY EDUCATION
2. INITIAL AND IN-SERVICE TRAINING OF TEACHERS
3. CURRICULUM REFORM AND DEVELOPMENT

D. ADULT EDUCATION

1. ORGANISATION AND FUTURE STRUCTURE OF ADULT EDUCATION
2. TUTORS
3."CURRICULA"

It is not possible to include a detailed account in this report of the activities arising out of these programmes. All that can be done at this juncture is to refer in particular to permanent education which provides the basis for the C.C.C.'s overall programme.

PERMANENT EDUCATION

In the world of today, the individual needs a sustem of education comprising and integrating all forms of education and providing him with means of educating himself throughout his life.

This system must be sufficiently elastic and differentiated (especially through the application of a system of units) to meet at all times the needs of every individual and of the community as a whole.

Thus constructed, a system of permanent education is necessarily in a state of continuous evolution.

Taking that view of permanent education, the Council of Europe proposes :

a) to lay down the guidelines for a system of multi-variant permanent education that would be adaptable to a variety of situations and which would comprise a scheme of research ;

b) to put this model to the test in a series of pilot experiments.

Between 1968 and 1970, the Council for Cultural Co-operation made arrangements for fifteen studies on permanent education (studies of "specific questions" and "case studies"). A compendium of these studies was published at the end of 1970. It constituted the Council of Europe's contribution to the International Education Year organised by UNESCO.

The conclusions and propositions put forward by the authors of these studies revealed a general consensus which led the Council for Cultural Co-operation to enunciate the basic principles for an integrated educational policy (educational project).

This project expresses proposals for measures designed to develop international co-operation and to standardise the various policies of permanent education in so far as such standardisation may be found acceptable.

There are indeed various reasons why international co-ordination is to be encouraged :

(1) Need for greater mobility of persons

We must aim at more than international recognition of diplomas and enable everyone, young person and adult alike, to continue or resume his education at any point irrespective of level, country of origin and country of residence. At the moment it is only in a small

number of international establishments that this possibility exists for children of school age. There is very little co-ordination indeed when it comes to adult education.

If national systems could be harmonised so that continuous education was available to migrants, both host country and country of origin would stand to gain.

(2) Need to facilitate innovation

Innovation inevitably comes up against two kinds of obstacle- the first being the slowness and inadequacy of information. Countless people are striving in the same direction, along the same lines, and are unable to make use of others' achievements because data do not circulate and because findings are not communicated. The second is that various persons concerned (administrative authorities, families, even training staff) frown upon everything new, in the belief that it is not necessarily sound scientifically.

Both obstacles could be overcome to some extent by a degree of international co-ordination, which would permit the rapid circulation of valuable information, and could provide users and practitioners with the scientific evidence they require in support of various proposals (provided that suitable assessment means were available).

(3) Need to make the best use of available resources

As has just been pointed out, poor circulation of information means wasted money and time in the field of research and experiment.

But it is in the field of mass production of programmes and equipment that the concentration of resources produces the most spectacular economies.

This field should be explored systematically and should prompt analyses of comparative costs in the light of the degree of concentration of the means of production.

Lastly, consideration should be given to the pros and cons of international dissemination systems. Given the prospect of satellites shortly coming into operation which provide whole continents with radio and television, the States concerned should co-ordinate their activities and strive for a joint definition of priorities for use, the nature of the programmes and the limitations to the way in which

these media are to be used. In this case, it is technical progress itself which creates the need for political concertation.

To complete this brief survey, it may be useful to quote the titles of some of the publications of the C.C.C. :

- The Litterature of Science Popularisation
- Educational Leave, a Key Factor of Permanent Education and Social Advancement
- School Systems - A Guide
- Linguistic Theories and their Application
- The Language Laboratory in Higher Education - An Experiment
- Modern Languages and the World of To-day
- Modern Languages in Great Britain and Ireland
- The Teaching of Modern Languages in Secondary Vocational and Commercial Schools
- Les langues de spécialité - analyse linguistique et recherche pédagogique (English version not available)
- The Teaching of Geography at University Level
- The Teaching of Economics at University Level
- The Teaching of Mathematics at University Level
- The Screening of Students
- The Place of History in Secondary Teaching
- The Contribution of Audio-Visual Media to Teacher Training
- Primary and Secondary Education - Modern Trends and Common Problems
- History Teaching and the Revision of Textbooks
- Technical and Vocational Education : Six Area Studies
- The Responsibilities of Women in Social Life
- The Use of Closed Circuit Television in Technical Education
- Permanent Education (compendium of articles)

2. THE WORK OF THE C.C.C.

IN THE FIELD OF CULTURAL DEVELOPMENT

Introduction

The idea of cultural development is of comparatively recent origin. It derives mainly from two attitudes of mind :

- on the one hand, a critical attitude towards the traditional notion of cultural activities and affairs ;

- on the other hand, a conviction that the development of our society cannot be confined solely to the economic, social and educational sectors.

These views are at the root of the C.C.C.'s programme of cultural development. Its Committee for Out-of-School Education was given in 1964 the following terms of reference : to investigate the aspects of education which make the individual "at all times throughout his life able to take advantage of the widest opportunities of cultural development ... ".

CULTURAL POLICIES

Side by side with economic and social policies, cultural policies are taking shape. It would indeed be perilous to leave to chance the cultural future of our society.

Thanks to scientific and technical progress, man has the power today to bring about a renaissance of civilisation or the thermo-nuclear annihilation of mankind. The time has come to do for the development of man what has been done for the control of nature.

Since society possesses today, for the first time in history, the means of putting the possibilities of human development within the reach of everyone, it must set itself systematically to creating the democratic conditions for cultural development. The cultural policies that can be observed at present in Europe are undergoing evolution from the phase of a traditional policy of conservation to a new policy of organisation in the future.

Traditional cultural policy

The aim of such a policy is to promote the universal appreciation of those works of the cultural heritage that express the values of an elite. This aim springs from a rigid ideology, which claims to bring culture within reach of the people by way of the traditional forms of group equipment - museum, theatre, library. The emphasis, therefore, is on "supply" and the aim is to increase "cultural consumption".

Cultural centres (maisons de la culture) are expressions of this policy. It has to be recognised, however, that, in the form in which they have been established, they do not satisfy any general demand and they interest only a small section of the public. They provide culture for the cultured.

If neither the "maisons de la culture" nor the "popular" theatre have bitten into new sections of the population, it is clearly because there is not one public but a variety of publics. Instead of offering a single culture, however reputed, it is more important - even indispensable - to offer the widest possible range of choices.

Tilling a traditional cultural field makes almost exclusively for an increase in the absorption of culture by the cultured classes. This is good in itself, but it contributes hardly anything at all to the cultural development of the other categories of the population.

It is a fact that the majority of people are but little interested in traditional culture and hardly ever make use of group equipment. Solely from the point of view of cultural "consumption", it is surely more important to work on the market created by the cultural industries and on television than on a few theatres and concert-halls.

A new cultural policy

The purpose of any cultural policy designed to democratise culture and to promote the cultural development of individuals must be based on observed behaviour and ascertained aspirations and it must be heedful of demand. Culture that is "handed out" must give way to culture that is experienced, which puts the accent on the process of cultural apprenticeship, taking account of the circumstances of each individual. Viewed from this angle, everything is cultural that is meaningful to the individual, gives him pleasure and contributes to his development.

Cultural development is thus more than cultural consumption. It is founded on an apprenticeship which consists essentially of the acquisition of specific languages. Group culture appears indeed as the sum of the signs whereby man defines his position in the world and into which he dips according to his needs, aptitudes and ability to express himself. Cultural development depends, in the last analysis, on that enrichment and shaping of the personal culture of the individual that enables him to express himself and to produce his own culture.

Without that apprenticeship, the individual is submerged in a world in which he hardly shares and which he does not understand.

From an operational point of view, then, everything would be cultural that enabled the individual to situate himself in the world and vis-à-vis others - everything that enabled him to understand better his position so that, if need be, he could take action to modify and master it.

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If the ultimate purpose of a new cultural policy aiming at cultural democracy, which is but one aspect of democracy in the wide sense of the term, is cultural development viewed as an application of the conditions required for a specific apprenticeship, then the ultimate aims of cultural policies and those of permanent education are clearly identical.

It follows that, once that identity is recognised, as is done in the C.C.C.'s programme, it becomes necessary to identify each of the differences between cultural policy and the policy of permanent education in order to establish a series of functional correlations.

THE PROGRAMME

The purpose of this programme is to provide governments with information enabling them to rationalise their cultural policy.

It is divided into two main themes :

Management of cultural affairs

Cultural advancement.

Working instruments are needed to analyse situations and devise strategies for their improvement.

It is necessary, therefore, on the one hand, to encourage public authorities to conduct research forming a comparative study of the ways in which cultural affairs are managed and, on the other hand, to enable public bodies to create the right conditions for the exercise of the "right to culture", in other words to meet, to the best of their ability, the cultural aspirations of individuals from every section of the population.

To this end, information and ideas need to be gathered on :

- means and methods (facilities and management)

- the subject matter of cultural advancement (programmes).

A. Management of cultural affairs

The function of the Council of Europe is not to become a kind of international research council, but to serve as an intermediary between research workers and those who apply their findings (administrators and educators). It would be futile to seek to make comparative studies of the different national situations. On the other hand, national research would be useful with a view to a joint study of the various cultural strategies.

The adoption of a common scheme, by permitting a national allocation of work in specific research projects, would prevent much wastage of manpower and money.

On the national level, one of the methods employed is that of studying cultural statistics. Here emphasis should be laid not on the figures themselves, but on the best methods of collecting, presenting and interpreting them, and they should be accompanied by comments designed to facilitate decision-taking.

A nomenclature of cultural activities and a master plan for cultural statistics have been completed. At a meeting in 1971 experts finalised a methodological study which has been submitted to statistical institutes. It is intended that the directors of such institutes should meet at a symposium in 1972.

A positive approach to culture, as a fact of experience, brings us to the level of aspirations and needs. Here,it is more difficult to remain rigourously scientific. Fortunately, the psycho-sociology of culture, starting with the question "What does culture or a cultural attitude mean to people belonging to this or that social category?", is beginning to provide sound, reliable answers.

This evaluation of cultural aspirations and needs is made possible by collection and analysis of the results of enquiries, surveys, studies, inventories and censuses carried out by scientific methods; its aim is to supplement the quantitative information obtained from statistics.

An annotated bibliography of this work was undertaken in 1970. This study, relating to Belgium and France, analyses the documentation critically and sets out the main trends of research.

A symposium on Prospects for Cultural Development will also be held in April 1972, primarily in order to draw up a charter on ultimate purposes of cultural policy.

The study of cultural expenditure aims at systematically assembling the facts and means of appraisal that governments and local authorities require in order to determine activities for their own cultural development programmes. It is not a question of expressing culture in terms of cash, but of assessing the means and media at its disposal and of determining their cost.

The drawing up of statements of cultural expenditure would make it possible to present in concise form the main facts relating to cultural policy (share paid from public funds, priorities given to the various sectors of cultural activity, etc.). It would also permit comparisons over a period of time within a particular country. Eventually, it would also make comparisons between countries possible; these are useful when fixing standards for working out or improving a cultural policy.

However, the purpose of the action taken is not so much to establish standards applicable to all countries or figures which are comparable throughout Europe as to present case studies which it is hoped will act as a stimulus.

A memorandum on the methodology of establishing cultural accounts was prepared in 1970.

In 1971 experimental and co-ordinated studies were put in hand by three countries - France, the Netherlands and Sweden - and the suggestion has been made to other interested member States that they should participate in the work in so far as their resources permit.

It has been decided that, at local level, methods of financial analysis should be worked out on the basis of the study of the cultural budgets of different types of local community.

A preliminary study was conducted in 1969/70 based on an analysis of the cultural budgets of different types of local community.

An outline financial analysis has been prepared (1970-71), and will enable those towns anxious to participate in the study of their cultural development to carry out a systematic study of their cultural budgets.

Subsequently, it is planned to identify the different methods of administrative management (presence or absence of a specialised body for cultural affairs - participation or otherwise in consumer associations, etc.).

Finally, it seemed that it would be advisable to submit the analytical methods developed to a practical test by means of an experimental study of cultural development in towns. Thus, an attempt will be made to demonstrate that sociologists, administrators and politicians can work together at local and international level for the purpose of applying and analysing development programmes directed towards a specific end.

B. Cultural advancement

Means and methods

By an exchange of information the foundations must be laid for European co-operation in a sphere which is tending to occupy a predominant position among the major concerns of governments, for the following reasons :

- programmes of investment in cultural infrastructures are absorbing an increasing proportion of national budgets;
- the assessment of requirements, which determines the scale of the investment, is arrived at in ways which differ from one State to another and is often approximate in character;
- cultural policies can no longer be restricted to the cultural requirements of an elite: account must be taken of the cultural desires of everybody;
- electronic media (television, TV cassettes, etc.) are opening up new cultural policy opportunities.

The study of "socio-cultural facilities" involves:

- refining the analytical methods in use for the creation or improvement of facilities best able to meet the requirements (needs and aspirations);
- regularly collecting and distributing information on cultural innovations (according to the various media) and attempting to derive methodologies from them (facilities and innovations).

A Symposium on Socio-Cultural Facilities was held in the Netherlands in 1970.

Preliminary work has also been undertaken to devise a system for the exchange of information and the preparation of technical files on "Management methods". There will be a symposium on this subject in 1972. It is planned subsequently to study the problems concerning the "training and status of cultural administrators and managers".

Finally, it was realised that it was extremely important to study the possibility of making the use of the new audio-visual media a feature of cultural policies.

A comparative study of the allocation of programme hours by the principal television transmitters of Europe and a comparative study of methods used in audience research were completed in 1970. In 1971-72 a systematic programme of forward-looking studies will submit a series of alternative proposals to governments for the more rapid development of television and related media.

Content of cultural advancement programmes

Now that initiation in things cultural is no longer reserved for a "cultured" elite but is available to all members of society, it cannot be geared solely to a narrow conception of culture. If modern man is to feel at ease in the present-day world, cultural advancement must be concentrated on four main fundamental aspects viz, the aesthetic, scientific, social and athletic aspects.

The aim here is to establish a basis for European co-operation through the pooling of information with a view to working out optimum cultural strategies in specific fields.

(a) Aesthetic aspect

This involves seeking and evaluating new methods of :

- arousing aesthetic sensitivity in young people and adults and developing their creativeness;

- influencing those responsible for the aesthetics of our everyday surroundings.

This project is still being studied. The Committee for Out-of-School Education and Cultural Development decided to have a series of preliminary studies carried out in 1971 and 1972 before taking a final decision on the inclusion of this project in its programme.

(b) Scientific aspect

The aim is to promote the popularisation of science and a better understanding of the everyday environment as fashioned by man's action, and to combat scientific illiteracy in general.

A symposium was held in 1971 on the new conceptions concerning science popularisation brought to light in preliminary studies. It also dealt with :

- processes of disseminating and acquiring knowledge in the scientific field;

- the establishment of model programmes for informing the public about ecological matters.

(c) Social aspect

Methods should be developed whereby individuals may be enabled to understand the economic and social machinery of their environment - in society, Europe and the world.

Preliminary investigations were begun in 1971, and will form the basis for subsequent action in this field.

Sport for All

This project has a two-fold objective: to preserve and develop the physical capacity of present and future generations (sport's biological function, which is vital in an automated society) and to meet man's need for communication, participation and expression.

In 1971 the C.C.C. instituted a real system of co-operation with a view to discovering, testing and defining on the European level methods whereby these aims may be fulfilled.

The governmental and non-governmental agencies in charge of Sport for All in the member countries form the foundation of this system. A group of high-level experts is responsible for co-ordinating activities. A Multi-lateral Information Clearing House has been established by the Belgian Government.

Studies currently being carried out on the "development factors of sport" will be used for the preparation of a draft long-term plan, one of whose purposes is to harmonise the concepts and methods of sports policies.

ACHIEVEMENTS:

A SELECTION

In the case of many of the subjects forming part of the cultural development programme just described, the Council for Cultural Co-operation has achieved practical results, some of which are worth mentioning by way of illustration :

- socio-cultural facilities
- experimental study of the cultural development of twelve European towns
- analytical instruments of cultural development
- television and cultural development
- aesthetic aspect.

SOCIO-CULTURAL FACILITIES

The C.C.C. organised a symposium in Rotterdam from 5 - 9 October 1970 on "Facilities for Cultural Democracy", which occasioned an exchange of information on new methods whereby the gap between culture for an elite and culture for the masses might be narrowed. The policy principles which emerged from the symposium were the subject of a series of recommendations, the chief of which reads as follows :

- That public authorities (local and national government) awake to the necessity of investment in cultural development in addition to the current investments in order to ensure harmonious and future directed social development;

- That public authorities (local and national government) greatly augment the financial effort of creating equipment, diversifying cultural activities and educating socio-cultural workers encouraging these activities;

- Socio-cultural equipment should not be planned exclusively on an urban level, but rather regionally or even nationally. It is an integral part of regional and town planning. Studies must take into consideration the privileged location of cultural equipment and its needs (site, connections, integration into the urban tissue) in order to enable them to fulfill the above-named task. They should be protected from the environmental aggression so often associated with urban growth, and thus the policy of cultural equipment should form an integral part of environmental policy;

- To guarantee the availability of the necessary areas for implanting cultural equipment :

(i) to reserve vast protected spaces (in particular sites of natural and historical importance) in the context of regional planning;

(ii) to keep in mind the necessity for land in urban agglomerations and in suburbs, which should be close to homes;

- To ensure an overall cultural policy with the inclusion of a tendency to plurality, to be realised by the judicious dispersion of centres of cultural interest within the urban agglomeration; these centres are to be easily accessible (transport and entrance fees) and to group educational, social and sports equipment;

- To plan equipment in the open in a manner flexible enough not to restrict activities by physical planning, so as to be adaptable to various needs and to be future-oriented.

Local authorities were invited to ensure the effective participation of users in the management of the facilities by a body in which they would be represented side by side with public authorities and private associations.

At the level of conceptualisation, an important study on "relations between leisure, culture and cultural policy" was contributed by the Belgian sociologist, Jacques E.L.P. Coenen. The following is a particularly significant passage in his introduction to the document entitled "Leisure and socio-cultural facilities" :

"The sociology of leisure is a fashionable subject at present, as can be seen from the copious flow of publications (some of which are concerned with cultural participation and consumption activities). Nevertheless, it is somewhat disquieting to weigh the results against all the toil. This comment no doubt applies to other fields as well, but it is particularly apposite in respect of the sociology of leisure. Research on the various forms of cultural participation and consumption has with some justification been cited as an example of research yielding a mass of ill-ordered data, of little value to either science or cultural policy.

"The flood of data has not been stemmed, and journals - of great use, to be sure - are being founded simply to review other journals. Yet theory is still at an elementary stage, and many questions of capital importance for the future of cultural development are still unanswered.

"The time has perhaps come to stand aside from empirical research, and endeavour to set our ideas in order. Empirical work is to be avoided unless it is essential, as C. Wright Mills pointed out. The sociology of leisure, however, has involved itself substantially in empiricism in the last few years, all too frequently with results that recall another Mills' maxim - where ideas are concerned, one obtains from research only what one puts in, and the accumulation of research projects in "Elmira, Zagreb or Shanghai" does not necessarily produce integrated knowledge.

"The social sciences form an area where theoretical inadequacy is easily camouflaged behind a screen of doctrine. Touraine and Konig consider the study of leisure to be one of the fields in which moralism and the pre-sociological spirit crop up most clearly. One of the most urgent problems is consequently to track down normative points of view, so that they may be eliminated or elucidated".

EXPERIMENTAL STUDY OF THE CULTURAL DEVELOPMENT OF EUROPEAN TOWNS

Eleven European towns have so far agreed to participate in this programme, whose objectives are clearly stated in the "Guide to Procedure" prepared for the Council of Cultural Co-operation.

"A number of recent surveys have demonstrated the essential part played by the municipalities in cultural action and in organising leisure facilities. This is in no way surprising, since the local authority is among the bodies best fitted to meet the cultural needs of the citizens.

"In view of the growth of cultural needs, the responsibilities of the municipalities are thus considerable. Their action is no less important. Need it be recalled that even in centralised countries, the financial contributions of local authorities are equal to or even higher than those of the central government? These same local authorities are mainly responsible for supervising local cultural services.

"But, although the steps taken by municipalities in cultural matters are varied and often extremely interesting, they are frequently very haphazard. Municipal cultural policies are not always very clear to the observer. In other cases there is a serious gap between the declared intentions of local authorities with respect to cultural affairs and the results achieved.

"The aim pursued by the Council of Europe programme is to assist municipalities in the implementation of systematic cultural policies by promoting pilot experiments in cultural development at local level.

"There can be absolutely no question of proposing or even suggesting to the municipalities certain options for the elaboration of their cultural policy. The entire responsibility must obviously rest with them. The Council of Europe's objective is a far more modest one - to provide the municipalities with certain means to help them to rationalise their cultural policy.

"This can be done only if three conditions are satisfied by the municipalities :

(i) A precise definition of the aims of the municipal cultural policy;

(ii) The provision of the means of action to make it possible to achieve those aims;

(iii) Systematic control of the means used and their adaptation to suit the aims pursued.

"In most municipalities it would appear that no systematic attempt is made to fulfil any of these conditions."

The following towns are taking part in the project :

APELDOORN (Netherlands)
ANNECY (France)
BOLOGNA (Italy)
ESBJERG (Denmark)
EXETER (United Kingdom)
KREMS (Austria)
LA CHAUX-DE-FONDS (Switzerland)
NAMUR-VILLE (French-speaking Belgium)
ÖREBRO (Sweden)
STAVANGER (Norway)
TURNHOUT (Flemish-speaking Belgium)

One town in the Federal Republic of Germany that has not yet been selected is also to take part.

The following studies have already been drafted :

- Report on the state of the cultural institutions and policy of the city of Bologna

- Report on the general aims of the cultural policy of the town of La Chaux-de-Fonds and the implementation of the systematic study of its cultural development.

- First report of the city of Exeter

- Preliminary version of a report on the plans for a study on "Cultural facilities and cultural activities in the town of Örebro"

- Preliminary version of a report on the plans for a study on "Cultural facilities and cultural activities in the town of Stavanger".

Collating these first monographs is not yet feasible but the following two excerpts show their general tenor :

Bologna

"A description of the content and scope of Bologna's cultural policy should be prefaced by mention of the policy's exceptional function compared with the policies of other Italian cities; this is due to the fact that Bologna s administration is a socialist one.

A proper cultural policy cannot be formulated and implemented in a condescending or paternalistic manner. In Bologna, the districts are already exerting an influence on the city's cultural life and bringing pressure to bear in order to obtain the means that are essential for carrying out cultural activities on a decentralised basis. At the same time, they are investigating the means and methods that are best suited to their social composition and the relations they have established with the political forces operating in their territories".

Exeter

"At the present time the City Council does not have an expressed or declared policy towards culture but tends to take decisions on matters within thepurview of culture/leisure on an ad hoc basis without any readily apparent or conscious consideration of the objectives which are being pursued by those decisions. The nearest approach the Council has to a physical manifestation of a policy document is what is termed "the capital programme", which is simply a list of various schemes to be undertaken over a five-year period and by implication envisages the development of the services by the expenditure of capital sums either in permanent buildings or constructional works or developments of a capital or long-term nature. The capital works programme is updated annually and projects are approved annually for commencement during a coming financial year.

"There is no clear link between the capital works programme and the Council's objectives and priorities, and the list is simply a means of achieving ends which remain unidentified but which largely, by reason of the expenditure of money, takes the local authority in a direction which results in the improvement and development of culture/leisure provision in the city. There is no express criticism in the statements above, implied or otherwise, of what is a traditional and fairly universal approach towards the question of policy formulation within local authorities throughout England ..."

These two examples will suffice to show the fundamental difference of approach to cultural problems between two European towns which, by comparing their experiments and examining them jointly, will no doubt be able to expand and improve their activities in this field.

ANALYTICAL INSTRUMENTS OF CULTURAL DEVELOPMENT

The aim of a series of projects for practical analyses and case studies in depth is, on the one hand, the introduction of "objectivity and rationality in cultural decisions" and, in the long run, to lay the foundations of cultural economics.

The following excerpts from the document entitled "Figures and Culture", prepared for the C.C.C., gives an indication of the general lines followed in this series of projects :

"The introduction of the figure into the field of culture is the sine qua non of objectivity and rationality in cultural decisions.

"Without such rationality and objectivity, cultural development cannot maintain its proper place in economic and social development.

"Cultural life is so laden with implicit values, and cultural action still so poor in clear and coherent objectives, that only the figure makes it possible to describe, compare, explain and forecast.

"In most countries there exist some statistical data on cultural activity and policy, but these figures are compiled by widely scattered public or private bodies, with no standardised method or nomenclature. They may quote household budgets, municipal expenditure, or attendance statistics compiled by the different professional bodies (cinemas, for example), but these data have no comparative use nor specific aims, nor are they compiled within a common framework.

"A comparison of existing data from a number of European countrie showed that the introduction of figures into national cultural policies called for work under the following four headings :

1. Statistical work proper : the establishment of systems for compiling cultural statistics on existing facilities, the public which uses them, the staff which maintains them and the activities carried out by them ;

2. The study of financial channels and especially the analysis of public expenditure ;

3. Studies bringing out the relationship between cost and the benefit of different policies adopted either locally or nationally (this kind of study leads on to work on social indicators and the rationalisation of budgetary decisions) ;

4. The establishment of national cultural accounts and consideration of cultural economics.

I. THE CURRENT SITUATION

"1. Cultural statistics

"Several States are now attempting to rationalise the compilation and presentation of cultural statistics : in particular Belgium, France, Italy, the Netherlands, Sweden and Switzerland. Their objective is to cover as far as possible the whole cultural field and not simply the areas (public reading, cinema, etc.) in which figures are most accessible.

"The Netherlands seems to be the only European country whose cultural statistics form a coherent whole. Italy and France regularly publish statistical year-books which contain cultural sections, but the latter deal with fairly limited sectors only.

"It seems extremely difficult, perhaps impossible, to attempt to establish exhaustive cultural statistics, and in any case the cost would be out of proportion to the anticipated benefit. It was considered preferable to compile figures on the basis of real needs and of precise objectives. However, the constant and common factor should be a methodology which allows the comparision of results from one sector to another,from one region to another within the same country, and from one period to another.

"2. Financial channels

"Very few countries (France, the Netherlands, Sweden) have tables of cultural expenditure available. And further it should be pointed out that in these three cases numerous problems remain unsolved :

- the difficulty of catering for certain activities ;
- the difficulty of gathering very scattered figures ;
- unsatisfactory nomenclature ;
- the absence of chronological series.

"These difficulties are often due to the lack of contact between cultural administration and the bodies responsible for studying development in household consumption, and they result more generally from the failure to integrate cultural concerns into the national budgeting system.

"Governments should be provided with indications of whether the final distribution of resources is or is not in accordance with the stated priorities of policy. Apart from their direct or indirect usefulness to administrators, such indications would constitute the basis for hypothetical variations in cultural policies consisting of different distributions between sectors or, within the sectors themselves, between different functions.

"3. Cost benefit analysis

"The figures of statistics and of financial fluctuation can be criticised to the extent that they represent particularly indices of implemented means and not the results obtained by cultural action within the different strata of the population.

"The necessity of establishing cultural indicators which would permit the comparison of clearly defined objectives with duly recognisable results, by statistical methods, was unanimously considered to be the most valuable step for the future. Research undertaken on social indices (in particular at the UN)provides an encouraging example.

"4. Cultural accounting

"It has become clear that cultural accounts still constitute a hypothetical field of study in European countries rather than a practical short-term possibility. Important elements are lacking on the theoretical level, in particular accounting methods for non-saleable goods.

II. CONCLUSIONS

The followingthree categories of conclusions have emerged from the work undertaken by the C.C.C. to date :

1. Necessity of defining objectives in advance

"Recourse should be had to the methods used for rationalising budgetary decisions (planning, programming, budgeting systems) as bases for cultural activity, and this seems to provide a rational context for research into figures.

"In addition the methods which are in the process of being drawn up in the field of social indicators should make it possible to shorten the procedure for compiling figures and to concentrate attention on the production of simple, comprehensive and meaningful figures.

"The rationalisation of budgetary decisions and social indices share the same preparatory steps, namely clarification of the purposes, goals and objectives of cultural policies. This kind of work, which is still in its infancy, would thus seem to constitute the primary problem in research on cultural development.

2. The empirical approach in the definition of cultural activity.

"Even if it seemed desirable to work on the basis of predefined objectives, in the compilation of figures, this does not mean that statisticians need one single definition of culture, of cultural activity, of cultural development, or even of the field of cultural life.

"On the contrary it seems both desirable and inevitable that the basis used should be the concept of cultural life as recognised within time budgeting, the facilities provided, or in the consumption of administrations and households. These are categories of figures which exist, or which are requested by political and administrative officials. A classification of cultural activities based on a pre-determined notion of culture and cultural action may not correspond to the administrative, budgetary or political reality proper to each country : thus the figures gathered must simply be basic data, and allow the different users to vary the amounts within the totals according to their viewpoints.

3. The limits of comparability

"The precariousness of present figures, the absence of standard terminology, of precise nomenclature, and of an exact definition of the extent of cultural action, differences in historical socio-economic, administrative and physical contexts, are some of the reasons which make international comparison highly risky and scientifically indefensible.

"On the other hand, within one country statistical comparison is valid.Chronological series will always be valuable. Inter-regional comparisons of this kind will help reveal geographical disparities in the provision of cultural services.When such comparisons are effected between sectors, lastly, officials will be enable to question (for example) previous distributions of public funds.

" The compilation of figures is thus an international problem on the level of methodology, but international intervention should be confined to aiding States in forming for themselves a clear image of their cultural life and activity. Here the point of view of the Council of Europe differs from that of certain international statistics bureaux, in particular those which attempt to gather "facts and figures" for all countries with no regard for the context in which they are established".

TELEVISION AND CULTURAL DEVELOPMENT

This work consists at present of studies of prospects under the heading of "post-television".

The flexibility, diversity and spread of the choice to be offered by the new audio-visual media must inevitably strengthen and extend the influence of mass communication media and in fact totally transform access to culture and the actual cultural heritage. Even so, those who are responsible for cultural policies must realise that the possession and mastery of terminology and communication media are among the essential factors for cultural life.

It is up to the States and international bodies to advocate the measures that are called for in this field, in close conjunction with users. It is on the strategy adopted vis-à-vis the new media that the quality of their influence on Europe's joint development hinges.

The C.C.C. has arranged for 13 studies of prospects on the following subjects to be made within the framework of a general plan :

- "Future aspects of society and of the mass media in Europe"
- "Concerning a European satellite - problems and prospects"
- "Cultural uses of a European satellite with receiving stations"
- "Programme distribution in the present-day world"
- "Development prospects of programme distribution"
- "Audio-visual cassettes : European perspectives"
- "Audiovision for information and entertainment"
- "The video-cassette"
- "Problems of producing programmes for cassettes"
- "Evolution of the public networks of television"
- "Forecasting in cultural technology"
- "Research on television production by and for restricted communities"
- "Satellite broadcasting for Europe"

AESTHETIC ASPECT

The past

During the first stage of European cultural co-operation, which began with the signature of the Cultural Convention, a series of major art exhibitions was held in various countries, which aroused widespread interest.

These exhibitions, for which the catalogues are still obtainable from the Council of Europe, were concerned with the following subjects; :

- "Humanist Europe" (Brussels, 1954)
- "The triumph of mannerism from Michelangelo to El Greco" (Amsterdam, 1955)
- "The XVIIth century in Europe : Realism, Classicism and Baroque" (Rome, 1956)
- "The age of Rococo" (Munich, 1958)
- "The Romantic Movement" (London, 1959)
- "The sources of the XXth Century : the arts in Europe from 1884 to 1914" (Paris, 1960)
- "Romanesque Art" (Barcelona and Santiago de Compostela, 1961)
- "European Art around 1400" (Vienna, 1962)
- "Byzantine Art as a European art" (Athens, 1964)
- "Charlemagne - his life and work" (Aix-la-Chapelle, 1965)
- "Queen Christina of Sweden and her epoch" (Stockholm, 1966)
- "Gothic Art in Europe" (Paris, 1968)
- "The Order of St. John in Malta" (Valetta, 1970)

The subject of the 1972 exhibition, which will be held in London, will be the age of neo-classicism.

The future

The project called "aethestic dimension" is at present at a very advanced stage of preparation. Its aims have been defined as follows :

- to arouse the sensibility of young persons and adults and to develop their creativeness ;

- to influence those responsible for the aethestic quality of man's physical environment.

Exploratory studies have brought into focus the following ideas :

1. Side by side with teaching and education based primarily on verbal transmission, a new sensibility is developing. Those responsible for art education should be prepared for this. To be efficacious, artistic education should take into account the real motivations and the new visual culture corresponding both to the new environment created by society and to the development of the mass media.

2. If only for practical reasons, access to the original works which constitute the artistic heritage will always be confined to the privileged few. Even those opportunities provided by improvements in the techniques of reproduction and distribution which should facilitate access to culture for much larger numbers of people are in practice limited by other obstacles such as copyright, photographic rights, custom duties, etc. In the international context, the regulations are so disparate that the circulation of cultural goods is seriously empeded. There is a need, therefore, to study ways of harmonising the circulation of cultural goods and messages.

3. In the sphere of cultural policy, one is too often inclined to forget the role played by the cultural industries, which are governed mainly by the profit motive ; to ignore them is to make any initiative ineffectual from the outset. Working relations must be established with the cultural industries.

4. The urban environment and living conditions influence man throughout his life by engendering behaviour of which, more often than not, he is unaware. They are made up of complex intermeshing compartments which we have only just begun to analyse. These new problems must be understood before any measures can be taken.

Other proposals concern collective artistic creation, particularly in the context of "new towns" and collaboration with the mass broadcasting organisations, including "Eurovision".

CONCLUDING REMARKS

The foregoing summary has been deliberately confined to those activities of the Council of Europe's Council for Cultural Co-operation which are more directly relevant to the programme of the Helsinki Conference.

Among the other activities of the C.C.C., there are nevertheless two in particular that should be mentioned because they concern matters of unquestionable importance to cultural development.

There is, on the one hand, the question of protection of historic sites and monuments. The work of the C.C.C. has promoted a keener awareness of the desirability of conserving Europe's artistic and natural heritage. The conservation and the planned management of this heritage may be rightly regarded as a first step towards that improvement in the quality of life which will provide man with the socio-cultural environment he needs for his development.

The second of these questions concerns youth. By setting up in 1962 an experimental Youth Centre which was followed 10 years later by a permanent centre having a specially constructed and equipped building of its own at Strasbourg, the C.C.C. had in mind especially that, in collaboration with youth organisations, it would contribute to the discovery of means of ensuring the participation of the younger generations in discussions of the major problems facing contemporary society.

As part of the Council of Europe's work on behalf of young people the Committee of Ministers, in the belief that youth organisations should be helped to pursue their European activities, has taken a decision of principle on the early establishment of a European Youth Foundation.

This account of activities cannot be more fittingly brought to a close than by quoting two declarations expressing the importance which the Council of Europe's Consultative Assembly attaches to European cultural development : it is "the true spearhead of all economic, social and scientific progress" and it constitutes "an urgent and important problem which justifies a thorough examination at the highest governmental level".

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